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AMERICAN LANDSCAPES AND GREEK ART  
THE UNION LEAGUE CLUB  
NEW YORK

1890







*New York (City). Union  
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*1890*



CATALOGUE OF A  
LOAN COLLEC-  
TION OF AMERI-  
CAN LANDSCAPES  
TOGETHER WITH  
GREEK TERRA-COTTA FIGURES  
AND VASES EXHIBITED AT THE  
UNION LEAGUE CLUB, NEW  
YORK

JANUARY NINTH, TENTH  
AND ELEVENTH  
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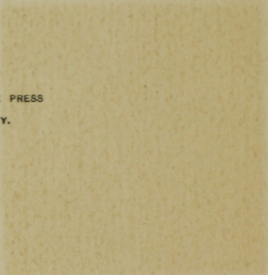
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GILLISS BROTHERS & TURNURE, ART AGE PRESS  
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### A KNEELING MUSE

SEE E—TERRA-COTTA STATUETTES AND GROUPS

Plate from forthcoming article of the Century Magazine, by the  
courtesy of the Century Co.





## GREEK VASES



NO work of the Greek potter has come to us which has not its artistic aspect. The workman's knowledge of form and sense of design was wonderful. The artists who produced vases were of an humble order, but in a community the most artistic that ever existed, the humblest works recall the traditions of the grand style. The painted vases made in the Fourth Century B. C., are the finest known. The most illustrious Greek potters lived in Ceramicus, a quarter of Athens.

It is not only the archæological student to-day who is interested in these objects, for the recent development in art taste has led to the gathering of beautiful antiquities for household embellishment by many amateurs throughout this country.

Ancient Greek Vases of noble form and handsome decoration possess attractions because of their beauty of outline, and for the reason that they invite investigation of the great art epochs they represent. An opportunity is also afforded to compare the work of modern times with them. All specimens of Greek pottery are not beautiful, but in the collection made for this exhibition the uppermost idea has been to bring together veritable things that specially exemplify the beauty of form. More than half of the specimens in this collection are perfect, and in a brief description of each piece, these are called "intact." Objects that have been fractured and the pieces all recovered have been mended and then are classed as "rejoined." Vases that have been broken and the missing parts replaced with new clay or composition and the decorations retouched are designated as "restored." The examples shown are classified as follows: Amphora, a receptacle for wine, oil and honey. The Calpis and Hydria were used for holding water. The Oinochoe and Prochous were pitchers for pouring water. Wine and water were mixed in the Crater, Kelebe and Oxybaphon. The Aryballos and Lekythos held perfume and ointment, and the Kylix, Kantharos and Scyphos were drinking vessels.

The remarkably perfect condition of many of the objects in this collection will be commented upon. Some vases were taken from the tombs just as they now appear. Others were wholly or partly covered with incrustation. When such



deposit has hidden any part of the painting it has been removed by an acid bath, and the original surface and drawing are revealed.

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## CATALOGUE

From I. to LXI. inclusive, are loaned by Thomas B. Clarke

### I

#### AMPHORA—GREEK from Asia Minor

The panels (which bear a marked Egyptian influence) relate to the worship of Aphrodite (Venus) and Artemis (Diana).

VIII. Century B. C. Intact

### II

#### HYDRIA—from the city Camiros, Island of Rhodes. Of EARLY ASIATIC STYLE

Funerary offering to a warrior. Three military figures are placed among ornaments, composed of shields, helmets and animals. These animals represent the Harpy, the Cock, the Swan and in quadrupeds, the Antelope and the Tiger. There is a great deal of genuine art in the drawing on this vase. The animals are represented with their characteristics fully developed. The swans with conscious movements; the tiger with stealthy steps and the antelopes full of speed in their legs.

VII. Century B. C. Intact

### III

#### HYDRIA—ITALO-GREEK

The center panel representing a Bacchanalian Episode shows a strong Etruscan influence; while the border frieze illustrates the art of the country and period in the usual hunting and racing scenes peculiar to Calabria. Mark the imitation of bronze rivets fixing the handle.

VI. Century B. C. Rejoined at handle

### IV

#### AMPHORA—Greece proper

Subjects: Apollo and followers, and Bacchus and followers.

V. Century B. C. Rejoined

### V

#### AMPHORA—ITALO-GREEK

Funerary vase of a warrior. The emblems on shields show an early idea of heraldry.

V. Century B. C. Intact

### VI

#### AMPHORA—ITALO-GREEK

Very perfect example of the early Nola ware.

The subject represents funerary libations.

V. Century B. C. Intact

VII

CALPIS—ITALO-GREEK

The subject represents Bacchus and followers.

Early IV. Century B. C. Intact

VIII

CALPIS—ITALO-GREEK

The subject represents some feminine funerary offerings.

Early IV. Century B. C. Intact

IX

AMPHORA—Of the best period of Art, showing a Sicilian art influence

Subject—Amazon and Greek warrior in combat.

Three Ephebes on reverse side.

Middle IV. Century B. C. Restored

X

CRATER—ITALO-GREEK

Subject—Offerings at the tomb of a warrior.

Late IV. Century B. C. Intact

XI

KELEBE—ITALO-GREEK

Subject—Male figures singing, playing and drinking.

Late IV. Century B. C. Intact

XII

KANTHAROS

A drinking cup with distinct coloring in white and red leaf ornamentation.

II. Century B. C. Intact

XIII

OXYBAPHON—ITALO-GREEK decadence

Regular funerary offerings.

III. Century B. C. Intact

XIV

AMPHORA—ITALO-GREEK decadence

Offering on a tomb.

Late II. Century B. C. Rejoined

XV

CALPIS—Ornamental. ITALY

Perhaps a model for a bronze vase. Fluted body and white ornaments.

II. Century B. C. Intact

XVI

KELEBE—CAMPANIAN STYLE

Subject relating to Apollo. Having failed to come out well in the firing of the vase, the whole surface was coated with a metallic black varnish.

IV. Century B. C. Intact



XVII

CRATER—with volute handles. Fine example of the ITALO-GREEK decadence (See cover illustration)

A young dead soldier is seated in a temple surrounded with his arms, helmet, lance, shield and greaves. He is presented with a wreath by a young male figure, who also carries a basket of offerings. Outside the temple are figures also bringing presents of fruits. The reverse side represents the ordinary tomb offerings. The neck bears a head of Venus at the middle and floral ornaments. The handles are formed by relief heads of the Gorgona.

II. Century B. C. Rejoined

XVIII

CRATER—ITALIO-GREEK decadence, with volute handles  
Appears to represent a marriage offering. The general ornamentation is of ivy and the Gorgona head forms the handles.

III. Century B. C. Rejoined

XIX

CALPIS—GRAECO-ROMAN, fine fluted

II. Century B. C. Rejoined

XX

AMPHORA—GRAECO-EGYPTIAN, found near Alexandria

Funerary urn with fluted body and twisted handles, ornamented with white floral designs.

I. Century B. C. Intact

XXI

OINOCHOE—Northern Italy, ROMAN

II. Century A. D. Restored

XXII

CUP—GRAECO-ROMAN, fluted pattern

II. Century B. C. Intact

XXIII

PELIKE—GRAECO-ITALIC. Black with gilt wreath as ornament

III. Century B. C. Intact

XXIV

CALPIS—GRAECO-ROMAN

Fine example of the ornamental fluted works of this period.

II. Century B. C.

XXV

CRATER—LATE ROMAN with volute handles

Hercules, Minerva, Mercury and Venus.

II. Century A. D. Restored

## XXVI

## CRATER—GRAECO-ITALIC

Very much restored and repainted. Two warriors before a tomb.  
II. Century B. C.

## XXVII

## AMPHORA—ITALO-GREEK. NOLA-STYLE

With palmetto ornamentation.

III. Century B. C. Intact

## XXVIII

## AMPHORA—Greece proper

Military figures in a Quadriga. Three figures playing and singing  
under a grape vine.

VI. Century B. C. Rejoined

## XXIX

## AMPHORA—Nola, Italy.

Ephebes playing.

IV. Century. B. C. Intact

## XXX

## PROCHOUS—Italy

The usual funerary, male and female figures bearing presents of  
grapes, etc. The neck with heads and ornaments is copied from  
a bronze model.

I. Century B. C. Restored

## XXXI

## LEKYTHOS—From Greece proper

Subject, Apollo and followers.

V. Century B. C. Rejoined

## XXXII

## AMPHORA—EARLY GREEK, Asia Minor

A military figure bearing two lances and a shield on which the  
anterior part of a dog is represented, seems to listen to a female  
figure standing in front of him. The military figure is accompanied  
by a dog. Bacchic scene.

V. Century B. C. Rejoined

## XXXIII

## OINOCHOE—Asia Minor

A helmeted figure carrying shield and lance is accompanied by  
two male figures carrying lances, and by an archer carrying bow  
and quiver.

Early VI. Century B. C. Rejoined

## XXXIV

## KYLIX—A fine example of EARLY RHODIAN ware

The military figure which occupies the center seems by its broad  
treatment to be a copy of some large work such as a statue or a  
painting. In the field is the flower peculiar to Camirus.

VI. Century B. C. Intact



- XXXV
- PROCHOUS—GRAECO-ITALIC**  
 Female head ornamented with ivy leaves.  
 III. Century B. C. Intact
- XXXVI
- SCYPHOS—GRAECO-ROMAN**  
 Fluted vase with knotted handles and white ornaments.  
 I. Century B. C. Intact
- XXXVII
- LEKYTHOS—RHODIAN**  
 The ornamentation on the neck is inspired from the rays of the Sun's head, peculiar to the Island of Rhodes.  
 III. Century B. C. Intact
- XXXVIII
- KARCHESION—GRAECO-ROMAN**  
 Fine example of the black ware.  
 II. Century B. C. Intact
- XXXIX
- CANTHAROS—LATE ROMAN**  
 II. Century A. D. Intact
- XL
- VASE**  
 Curious triple shape probably used for the toilet.  
 II. Century A. D. Restored
- XLI
- LAMP—ROMAN**  
 A lion couchant.  
 II. Century A. D. Intact
- XLII
- OINOCHOE—ROMAN**  
 Incised ornaments.  
 I. Century A. D. Intact
- XLIII
- KYLIX—GRAECO-ROMAN**  
 Beaded white ornamentation.  
 I. Century B. C. Intact
- XLIV
- LAMP—ROMAN**  
 The Roman eagle.  
 III. Century A. D. Intact
- XLV
- KYLIX—GRAECO-ROMAN**  
 With palmetto ornament stamped.  
 I. Century B. C. Intact

XLVI

PATERA—GRAECO-ROMAN

I. Century B. C. Intact

XLVII

PROCHOUS—GRAECO-ROMAN

I. Century B. C. Intact

XLVIII

KYLIX—ROMAN

Grape ornamentation in white.

II. Century A. D. Intact

XLIX

OINOCHOE—ROMAN

Fluted ornamentation.

I. Century B. C. Intact

L

PELIKE—ROMAN

Ornamentation in red, white and yellow.

III. Century A. D. Intact

LI

OINOCHOE—ROMAN. Northern Italy

Fluted ornamentation.

I. Century A. D. Intact

LII

KANTHAROS—GRAECO-ROMAN of exquisite workmanship

Fluted body and ornamentation of ivy. Appears to be a model for a bronze vase.

Early II. Century B. C. Intact

LIII

LEKYTHOS—ATHENIAN with white background

The fresco has been eaten away by time—only the top of a mortuary stellar remains.

IV. Century B. C. Intact

LIV

CUP—ROMAN—forming shape of a box

A toilet article.

I. Century A. D. Cover rejoined

LV

CUP—GREEK

Bearing palmetto ornamentation stamped in the clay and a reduction in relief of the famous Syracusan medal engraved in the IV. Century, B. C., by the celebrated engraver Euvnetus.

Early II. Century B. C. Intact



LVI

OINOCHOE—ROMAN

Ornamentation in red and yellow.

I. Century A. D. Intact

LVII

DIOTA—ROMAN

Fluted ornamentation with knotted handles.

I. Century A. D. Restored

LVIII

KYLIX—Greek

III. Century B. C. Rejoined

LIX

KANTHAROS—GRAECO-ITALIC

II. Century B. C. Intact

LX

OINOCHOE—Campanian ware. ITALO-GREEK

II. Century B. C. Intact

LXI

KYLIX—Greece proper

Palmetto decoration. Male and female processional design.

IV. Century B. C. Restored

LXII

KELEBE. ITALO-GREEK

Beginning of decadence. Represents a reception to a victorious Amazon.

III. Century B. C. Intact

Loaned by James W. Ellsworth

LXIII

CALPIS, from Capua

Fine painting of charioteers.

VI. Century B. C. Restorations

Loaned by H. G. Marquand

LXIV

KELEBE

Mortuary decoration—fine form.

III. Century B. C. Intact

Loaned by Cyrus J. Lawrence

LXV

KYLIX—Greece proper

In center are two Ephebes standing. Around the cup are youths and maidens preparing for festivities.

IV. Century B. C. Intact

Loaned by Russell Sturgis

LXVI

KELEBE—ITALO-GREEK

Beginning of the decadence. Seems to represent a warrior receiving presents.

III. Century B. C. Intact

Loaned by Henry Graves

LXVII

HYDRIA—GRAECO-ROMAN

Example of fluted style, handles knotted. Surface has a peculiar metallic lustre.

II. Century B. C. Rejoined

Loaned by Henry Graves

LXVIII

HYDRIA

Herakles fighting. Olive tinted ground and Archaistic figures in red, olive and black.

VII. Century B. C. Restored

Loaned by Benjamin Altman

LXIX

AMPHORA—GRAECO-CAMPANIAN

Fluted style.

II. Century B. C. Rejoined

Loaned by Benjamin Altman







## TERRA COTTA STATUETTES AND GROUPS



SCORE of art objects shown under this heading are the results of recent excavations in Greece and Asia Minor. The difficulty of getting rare antiquities from Greece to-day makes it impossible to indicate with absolute accuracy the location of the "finds." In Asia Minor the Turkish law forbids research and the exportation of antiquities. It is certain, however, that the Myrina district has furnished many groups. The first doubts about the integrity of the Asia Minor and Greek groups, have now almost entirely ceased. The groups are made in moulds like the Tanagra figurines. As yet no duplicates have been found. The artist seems, even in groups of

similar design, to have treated the figures and draperies differently in each composition. The original coloring and gilding have almost entirely disappeared and parts of the first coating of white alone hides the original tint of the clay.

The specimens shown are deemed to have been productions of artists of the Third and Fourth Century B. C. Some figures and groups show the realistic side of life while others portray mythological ideas. The impression that these artistic objects produce is profound.

The wooden temples protecting some examples have been made in this country by artists who have in nearly every instance followed the pure style of Greek architecture.

#### CATALOGUE OF STATUETTES AND GROUPS

##### A—PAN EXTRACTING A THORN FROM THE FOOT OF A NYMPH

A beautiful terra-cotta group found in Myrina, Asia Minor. It is in fine preservation and belongs to the period of the IV. Century B. C.

Loaned by Henry. G. Marquand

##### B—TANAGRA FIGURE

Venus seated, while a dove rests near.

Loaned by Henry G. Marquand

##### C—TANAGRA FIGURE

A draped female standing.

Loaned by Henry G. Marquand

##### D—THE AWAKENING—Greece proper. IV. Century B. C. Intact

This is a work of the highest class. A woman's sleep disturbed by Eros. Note the wonderful modeling of the female figure and the remarkable lines of the drapery.

Loaned by Thomas B. Clarke

##### E—A KNEELING MUSE—Greece Proper (See illustration)

A nymph with a garland in one hand rests upon her knee, and leans the other hand upon a wine vessel. It was doubtless made after a great statue by some renowned artist.

Loaned by Thomas B. Clarke



F—SAPPHO—ASIA MINOR. III. Century B. C.

Standing on a rock and holding her lyre, the heroine is represented at the moment, that she is going to end, by suicide, the misfortune of her life. The style is dramatic and the disposition of the draperies suggests the school of Pergamus. Probably inspired by a large fresco.

Loaned by Thomas B. Clarke

G—THE BACCHIC DANCE—Greece proper. IV. Century B. C.

A group of five maidens and youths have just entered upon a dance. It would be difficult to find a more charming figure than the youth in the center of the group, while the whole movement of the party is most fascinating. It is a bas-relief.

Loaned by Thomas B. Clarke

H—BIRTH OF VENUS. Insular origin. III. Century B. C.

It is rare to find this figure draped. The specimen doubtless came from one of the sea islands near Greece and it reaches us almost without a flaw.

Loaned by James W. Ellsworth

I—THE YOUTH OF BACCHUS—Asia Minor. IV. Century B. C.

This group is one of the finest known and is but slightly retouched. Observe the graceful action of each figure and the remarkable treatment of the draperies.

Loaned by James W. Ellsworth

J—A LADY OF TANAGRA. IV. Century B. C.

This tall figure is flawless and the face is one of great beauty.

Loaned by James W. Ellsworth

K—AESCULAPIUS AND HYGEIA ATTENDING AN INVALID—Greece proper. IV. Century B. C.

The figures bend toward the sinking girl and exhibit their eager solicitude for her welfare. It is a masterly work and almost flawless.

Loaned by Brayton Ives

L—A PASTORAL—Terra-cotta group. Greece proper. IV. Century B. C.

A cow and her calf are standing. The cow is being milked by a youth, and in the background a child is reclining. The realistic treatment is the great feature of this splendidly preserved group. The modeling of the cow is admirable.

Loaned by Brayton Ives

M—SAPPHO SEATED—Asia Minor. III. Century B. C.

Eros is resting near. The pose of the chief figure is one of great stateliness. The specimen has no fractures.

Loaned by Cyrus J. Lawrence

N—TANAGRA FIGURINE—IV. Century B. C.

A figure of a female with finely marked draperies.

Loaned by Cyrus J. Lawrence

O—TANAGRA FIGURINE—IV. Century B. C.

A female dressed in walking costume with the curious hat of the time.

Loaned by Cyrus J. Lawrence

P—EUROPA—Asia Minor. IV. Century B. C.

This is one of the few examples that may be viewed from both sides. The female figure is one of classical beauty but the masterly modeling of the bull is the chief feature.

Loaned by Henry Graves

Q—SEATED FEMALE FIGURE—Greece proper. III. Century B. C. Found near Locré

The drawing is very attractive and the surface of the terra cotta is remarkably well preserved. The figure holds a tragic mask.

Loaned by Henry Graves

R—TANAGRA FIGURINE. IV. Century B. C.

A standing figure of handsome proportions and well defined draperies.

Loaned by Henry Graves

S—AESCULAPIUS WITH A PARTY OF MOURNERS—Greece proper. IV. Century B. C.

The figures concentrate near a monument and unite in sympathetic expression. The attitudes are admirable and the composition most artistic.

Loaned by James S. Inglis

T—THE UNVEILING—Greece proper. IV. Century B. C.

The draperies have been lifted from Venus by three Cupids and her beauty revealed. The suggestions of life in the work are remarkable, and it may be added that the group is well preserved.

Loaned by James S. Inglis

U—TANAGRA FIGURINE—IV. Century B. C.

The lady is attired in the graceful costume of the period, and the treatment of the dress folds indicate the skilled artist of the time.

Loaned by Samuel P. Avery

V—LIDA AND THE SWAN. Asia Minor. III. Century B. C.

This graceful figure is in a reclining pose with Cupids at its head and feet. The swan is charmingly drawn.

Loaned by Benjamin Altman







## CATALOGUE OF OIL PAINTINGS

### LANDSCAPES

#### EXCLUSIVELY BY AMERICAN ARTISTS

The Paintings in the small Gallery are from the  
Collection of Thomas B. Clarke

Subject	Artist
1 The Delaware Valley (1863)	George Inness
2 September Afternoon	George Inness
3 The Mill Pond	George Inness
4 A Gray, Lowery Day	George Inness
5 Autumn—October	D. W. Tryon
6 Lighted Village	D. W. Tryon
7 Dawn—Keene Valley	A. H. Wyant
8 A Stubble Field	A. H. Wyant
9 Autumn—Island of Nash- awenna	R. Swain Gifford

Subject	Artist
10 The Deepening Shadows	Charles H. Davis
11 Evening	Charles H. Davis
12 Silence	Wm. Bliss Baker, Dec'd
13 Maplehurst at Noon	Thomas Allen
14 Eastern Sky at Sunset	Jervis McEntee
15 Landscape	R. A. Blakelock
16 Gathering Cornhusks	B. R. Fitz
17 A March Hillside	Henry R. Poore
18 Noon — New England Village	Irving R. Wiles
19 The Harvest Moon	J. Carleton Wiggins
20 Head of the Brook	H. Bolton Jones
21 Flowery May	J. Appleton Brown
22 Wet October	J. F. Murphy
23 Afternoon	Henry P. Smith
24 Fox Hills—Staten Island	F. W. Kost
25 Moonlight	George H. Bogart
Owner, The Artist	
26 Sunset	George Inness
Owner, Edward D. Adams	
27 November Evening	D. W. Tryon
Owner, Edward D. Adams	
28 North Woods	A. H. Wyant
Owner, John U. Fraley	



Subject	Artist
29 Starlight	D. W. Tryon
	Owner, William H. Fuller
30 Sunrise	George Inness
	Owner, Benjamin Altman
31 Winter Morning	Wm. Bliss Baker, Dec'd
	Owner, Benjamin Altman
32 Landscape	Thomas Moran
	Owner, Benjamin Altman
33 September Breeze	W. L. Coffin
	Owner, The Artist
34 An Old Road	R. A. Eichelberger
	Owner, The Artist
35 Mount Sir Donald	Albert Bierstadt
	Owner, The Artist
36 Sand Road from the Sea	R. W. Van Boskerck
	Owner, H. R. C. Watson
37 Noon on the Niantic River	R. W. Van Boskerck
	Owner, The Artist
38 Study of a Valley	Horace W. Robbins
	Owner, The Artist
39 An Upland Slope	W. L. Picknell
	Owner, S. P. Avery, Jr.
40 Mirror Lake, Stockbridge	G. H. McCord
	Owner, S. P. Avery, Jr.
41 Moonlight	D. W. Tryon
	Owner, The Artist

Subject	Artist
42 Landscape	R. Cleveland Coxé
	Owner, R. Cleveland Coxé
43 Landscape—Night	D. W. Tryon
	Owner, W. H. Payne
44 Spring Landscape	C. H. Davis
	Owner, John F. Plummer
45 Autumn Oaks	Charles H. Miller
	Owner, Henry Sampson
46 Evening	Robert C. Minor
	Owner, Reichard & Co.
47 Holland Scene	H. W. Ranger
	Owner, Reichard & Co.
48 Landscape	R. A. Blakelock
	Owner, James W. Ellsworth
49 Landscape	R. A. Blakelock
	Owner, Thomas McKie
50 Summer	H. Bolton Jones
	Owner, Reichard & Co.

